

# UPSTAIRS BULLETIN

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When TERESA RUDOLPH wrote us early in the year that 1970 was not to be a good year things were going along nicely for us. Because of the tight booking at St. Alphonsus it was necessary for us to have our spring program early in April -And what a blessing that was! Almost immediately MADELENE HARGADON was attacked by two purse snatchers on an 'L' platform at two o'clock in the afternoon and because she put up a fight she had a heart attack which put her in the hospital for five weeks. She is now at home but will not be able to play the summer course. At the same time MAGGIE SMITH had a good sized bone removed from her left foot and has considerable trouble with it since. Then MR STONE had a third knee operation which has kept him from teaching for the past six weeks. Add to all this the very serious illness of MORAG MAC KENZIE which which may keep her out until fall. It began with pneumonia and while hospitalized a serious kidney problem arose. Two operations followed and it is hoped that this congenital fault has been successfully corrected. And this is our tale of woe woe woe! All are on the mend now and we all hope this is the end.

We have had many out of town visitors in the past two months. JUDITH CONWAY SVALANDER has been home from Sweden to visit her family with her charming new husband. She is dancing very well and returns the 19th to Gothenberg, Sweden where she will dance as soloist in the Opera there beginning in August. She was chosen by the choreographer Van Rosen for this honor. JACK TYGETT used the studio to audition students for the school of Performing Arts in San Diego, California. This project is one of the many Balletic attempts on the west coast. BUD TYGETT was here later from Birmingham, Alabama where he is a director of their Regional Ballet. DARRELL NOTARA home briefly for his mother's funeral who had been very ill for months. KIM BADGER had a week end here from Grosse Pointe. What a nice visit with JOHN SHARPE on his way back to Dallas with family for the summer... and how pleased

we were to find him without the choreographer "bearded look" so common on most New Yorkers. He remains sensibly rational on all subjects even if a bit discouraged with the World of New York. MARTY INGLE has descended upon the New York scene and will be living with RANDI SCHULTZ. We hear that Randi has left the Eliot Feld Company but know no details. Marty has no definite plans - just looking the situation over. DEAN BADOLATO will be under scholarship at the Harkness School this summer - present plans are that he will be at Circle this fall. PAMELA JUSTICK will go to Weslyn University in September to study Drama and will be in CHAUNCE CONKLIN'S department. KATHY ARENS ranked in second place in the country in a German language contest given by Princeton University. SHEILA REILLY has reversed her commuting habits by moving up to Milwaukee permanently the first of May. Her work at Marquette University takes more and more of her time. She will be leaving soon for the summer at the National Music Camp. JOSEPH KAMINSKI and ELISABETH WINEBERG will be on her staff. It was questionable if JOE could go because of the serious illness of his mother. STEVE PRIMIS is again up in far away Alaska to teach in Anchorage, Ketchikan, and Fairbanks - in his words "might as well be teaching the Eskimoes as the Ballet Guild Wonders and the Clubfooted Dandies". No doubt he will enjoy the wild flowers and the fishing trips much more. JOHN CARBO is now a film editor at NBC studios. He has strayed away from the music field. We get occasional cards from CHUCK SCHICK - first in Venice - and last from Helsinki, Finland where he has been performing with the Norwegian Ballet from Oslo. JULIE BICKING WALDER has returned to Chicago to live and will be our assistant in the summer classes. NINA NELSON popped in from Minneapolis on her way home to Phoenix. We had a good old fashioned Gab-fest with JOAN EHEMANN STONE and DONNA ROKNICK REINOSO after a late evening class talking over old tours and

more pleasant days. Donna has made a wonderful recovery from her operation of last summer. Joan is a bit chubby, witty and great fun to be with these days. There have been many European travelers in the school this year. Off hand I can name - JANICE ORR, MARILYN MAC NAMEE, LINDA WITZEL, SHIRLEY VISCHER, FAYE HANKIN, LIA GREEN, and MARY JEAN PENDOLA. No doubt there are others.

The Milwaukee Ballet Company based at the University of Wisconsin made their debut at the end of April - ROBERTA REHBERG was responsible for much of the ground work that started the company. Barzel wrote that it was "an Auspicious debut". Read in the Dance Magazine where DAVID KROHN danced two New York concerts in early June. David was a scholarship pupil for a summer session and was extremely talented in Modern Dance. I would love to see his latest efforts. I have a letter he wrote after his summer with us that was beautifully written - "When you asked me into your Character Classes to "learn some new ways of moving" that was the under statement of the summer. I've never had a teacher with such unbiased eye for the communication of all movement. Every movement says something (even mistakes communicate pity or embarrassment), but your ability to find the movement for an idea in any framework - is one of the most successful teaching techniques in education. I always hope to improve my seeing ability, but first one has to be aware of new places to look and I'm sure I've found a few. Thank You."

Last summer we roamed in Greece - this year will do the same in the Southwest. Our itinerary includes Phoenix, the Grand Canyon with two and a half million other people, Cedar City, Zion National Park, Bryce Canyon, Cedar Breaks, Salt Lake City and Moah, Utah where we will meet CHARLES & JANE BOCKMAN for a week to drive down into the Monument Valley region. From there we will fly up to Montana where we will no doubt freeze with the first fall of snow. We will return early to Chicago to see the Moiseyev Company. The School will open before Labor Day and the first classes will be September the 5th. If our rates are to stay the same (and they are still at depression level) we beg each and every one of you to bring in at least one unspoiled beginner.

This issue is the last of

Volume 10 and the nominal fee of \$2.00 will be due on the next issue. Some back issues are available for those who might want them.

#### "THE NEXT FIVE"

In this era of blatant ugliness, inhuman acts, bad manners and hideous styles, for some unknown reason we have decided to brave another five years of teaching, in our crusade for taste, beauty, intelligence and enjoyment in our chosen art. At times, we feel there are those around us who do appreciate our efforts and on the whole we do have much to be proud of for 40 years of teaching. Naturally, no parent or teacher is proud of all their progeny, for the weak-spined ones the pull of the trends will be stronger than the staid advice of their elders. Being a teacher, that is, one who is dedicated, is in a way like being a foster-parent. I once had an argument with an irate father who felt I was unnecessarily hard on his daughter (her life since then has been a complete disaster). His argument was that I had never been a parent and could not possibly understand. I came back with the statement that I had been a parent forty thousand times. He cooled quickly, saying that he had never thought of that aspect of teaching. The longer I observe the world as it is going I am indeed grateful for my single life. I find plenty to do for the children of others. Many parents find it difficult to talk to their own children, and realizing that they do need discipline, expect others to do it for them. Children do want guidance and discipline and when given the right kind do not resent it.

The present exhibit of photographs which will remain on the studio walls through the summer course, represents a small portion of the school's output in ballets and students in the past 40 years. Of the better known alumni 37 have been in major Ballet or Modern Dance Companies, 30 have been in Musicals, 9 have worked as choreographers, 4 as directors, 7 have had movie roles and 7 have taken to the acting field. As many of our students may recall

our saying time and again, that it takes ten years to train a dancer and from ten to fifteen years for them to make a career.

The school in the present form began in 1940, however both Mr. Stone and myself have taught in other schools much before that time. This was in Oak Park, Berwyn, Cicero, Riverside and in Loop schools.

Many of our younger students who are yet to make their names are also pictured in this exhibit. Their success will depend on available opportunities, their initiative, health, circumstances involving the times and their geographical location at the right or wrong time in history. Many extremely talented people do not have their deserved success because of one of these failures. Circumstances almost always place on in the profession they end up in.

In managing a school of any kind today there are many seemingly unanswerable questions that one must consider. The problems at the University level do not start there; they begin earlier, maybe even in grade school. We are fortunate in that we have them during these growing years but our time with them is comparatively short in a 24 hour-7 day week period. Many students are often with us as long as ten years, so in this way, we can sometimes be an influence on them.

The insistence on college by many parents is a battle for the really talented dancer and four years in college will dull and sour their talent. They are apt to graduate with a warped world.

One of the greatest problems, as we see it, is the over abundance of scholarships offered to students today without any restriction or demand on the recipient. Beholdenness breeds contempt in the mind with little or no moral obligation. It was Emerson who said - "We do not quite forgive a giver. The hand that feeds us is in some danger of being bitten." Certainly, we agree that generosity is a virtue and the more one gives to others the more one has for his own - but the right-minded man who is receiving must know there is a moral obligation that he must live up to; if he does this, that alone is the reward to the giver.

One wonders how much good one is doing by giving great sums of money for scholarships. Are you making of them a responsible, appreciative, well deserved

person? Are you adding or detracting from any personal initiative they may ever have? In a day when there is no respect for the teacher, the parent, religion, and the police, when the student does not even seem to have self-respect, in giving them so much are we adding to this demoralizing lack of respect? When Universities of note will allow men like Jerry Rubin to speak on campus (for high fees) and he can say - "Until you're prepared to kill your parents, you're not really prepared to change the country, because our parents are our first oppressors." What I ask you, has that to do with education? Unless some firm hand is taken to handle the destruction of property by Malcontents wouldn't it be better to close these colleges? With these thoughts in mind would it be bright to lower the voting age? What has happened to ethics, reasoning, manners, religion, moral principals, and patriotism?

In our small way and it has always been out of our own pocket we have given scholarships to hundreds in the many years we have taught. No private donors or government grants have been tossed our way. We question constantly how much good we do. There is always the one thankless ingrate who spoils it for the serious ones. (since 1960 there have been more of this type). This is no doubt the truth in the Universities as well. Today, even among the very best there is a generally "letting down" or lack of reciprocation, thoughtfulness, generosity, personal initiative and drive, and just plain humble courtesy - all traits that we once thought to be admirable in a well balanced person.

In our entire teaching career we have been fortunate in that little of this has touched our school. It is our belief that in the teaching of ballet, or anything else, a mental and physical discipline are of first importance. Students who do not conform to this discipline are often asked to leave school. Believing in the old saying that "a rotten apple spoils the barrel" - it is wise to get rid of them before they influence the others. Recently, a boy was asked not to return which probably does not make more than six or eight in 20 years.



About the best comment on the present state of affairs in the theatre was made by E.Y. Harburg composer of "Finian's Rainbow".... "Our food has become slop, our music has become noise, our literature has become grunts, a play is called a property, a theatre is real estate, and a show is just a packaging job, you can't feel too good about it, can you?"

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#### FOR A DANCERS SCRAPBOOK

##### "On Work"

Happiness, I have discovered, is nearly always a rebound from hard work.

- David Grayson

What we call "creative work" ought not to be called work at all, because it isn't...

I imagine that Thomas Edison never did a day's work in his fifty years.

- Stephen Leacock

One must work, nothing but work, and one must have patience.

- Rodin

Those who work much do not work hard.

- Thoreau

One must work, if not from inclination, at least out of despair - since it proves, on close examination, that work is less boring than amusing oneself.

- Beaudelaire

The labor of the body frees us from the pains of the mind and thus makes the poor happy.

- Le Rouchefougauld

The crowning fortune of a man is to be born to some pursuit which finds him employment and happiness, whether it be to make baskets, or broadswords, or canals, or statues, or songs.

- Emerson